1:Du Bois E-5 (1938-1939) 1944
OF5 Alor OF5

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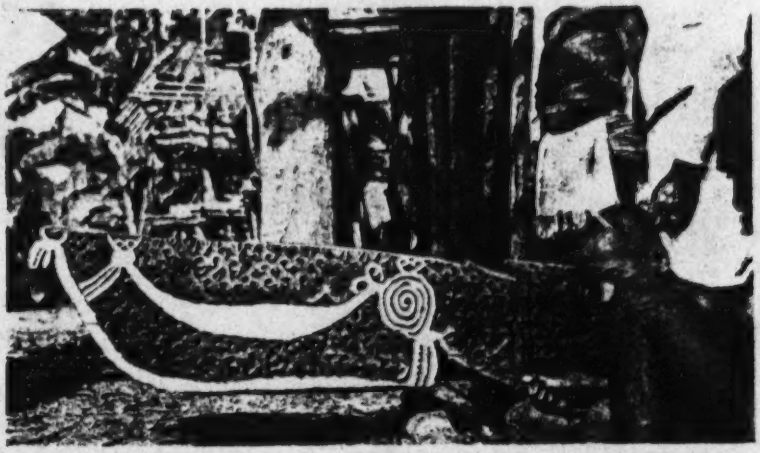

One of the most elaborate carvings of Atimelang is the ancestral beam of the lineage house Tilalawati in Folafeng. It was carved recently for the new structure. The white figures were chalked to bring them out in the photograph.

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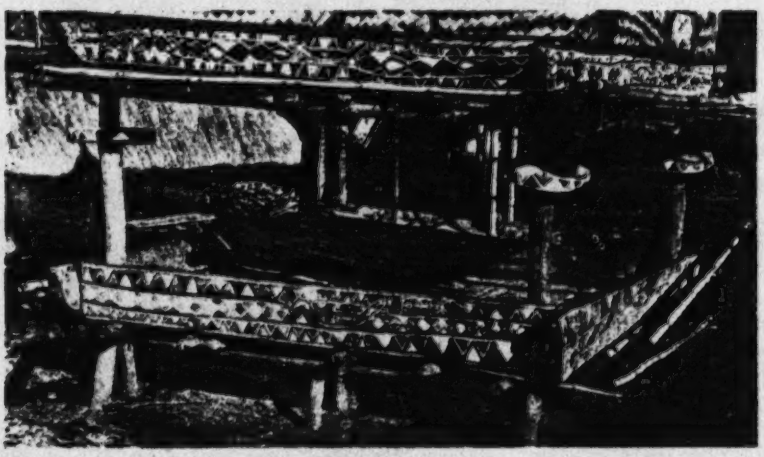

The most elaborately decorated familiar spirit house of Atimelang belongs to Fanseni Longhair.

[p. 32 2]

1:Du Bois E-5 (1938-1939) 1944
OF5 Alor OF5

went to pick up the basket, it was full of beans again. An evil spirit had put them back in my basket. My grandmother looked at the beans and saw they were those of an evil spirit. Then an evil spirit possessed Maliemai and spoke through her, saying, "If I were an evil spirit as you said just now, you would surely have been dead long ago. Evil people wanted to sleep with you, but I sent your brothers to guard you. If I hadn't, you would surely have been dead long ago." Thus my grandmother's spirit spoke. It said, "I have been a good spirit. I have given you much food, many gongs and mokos, and very many pigs and goats. All these I have given you. I am not bad."

Once my grandmother was living alone in a small field house near Lakamobi's field. At night she took off her belt and was adding new [53] decorations to it. Meanwhile the spirit Lanpada had gone visiting. When he returned his wife said, "Oh, your sister is over there making her belt. I heard young men say they wanted to sleep with her, so you had better guard her." Lanpada came in the form of Langmani. He built up the fire to give light, and he sat and watched her hands. Then my grandmother said, "Langmani, your wife Fuimau is bad. She is accustomed to talk harshly to people. You have come to me, but your wife will be angry." Then he said, "I have no wife called Fuimau." At this my grandmother's hands began to shake with fear. Then he said, "I am not Langmani. I am the spirit Lanpada. I have been away and when I came back your amoi [the term for a sibling's spouse] told me to come and guard you because some young men were planning to come here and sleep with you." My grandmother was afraid. Lanpada asked her, "Whose child are you?" She said, "I am Maipada's child." He said, "Then you are my real kinswoman. Another time you must not sleep here, because boys are all very bad." Then in the morning she ran back to the village and said to her mother, father, and siblings, "Oh, you are bad. I stayed alone in that field house until an evil spirit came to me." At that time her family wanted her to marry, but she did not want to. She was still young and unmarried at this time, but spirits had already come to her. She had run away to the garden house because she did not want to marry the man her family wished her to marry.

May 19, 1939

Last night I dreamed my soul was taken to the seven villages of the evil spirits. First I went to Lemia [a spring] and there was a village there. The evil spirit said, "We have guests, so cook and we shall eat."

1:Du Bois E-5 (1938-1939) 1944
OF5 Alor OF5

Chapter 21

Children's Drawings

IN our own culture children's drawings have been used diagnostically in connection with case histories or as therapeutic self-expression. For many years anthropologists have been collecting drawings by children and adults from nonliterate peoples. With the exception of Margaret Mead's work such collections have too often been aimless and sporadic by-products of field work. So far no techniques for the comparative evaluation of children's drawings have been worked out, yet even a casual inspection of collections from different cultures suggests that they may throw much light on the culturally determined phases of personality structure among children. The material which follows is a tentative step in that direction.

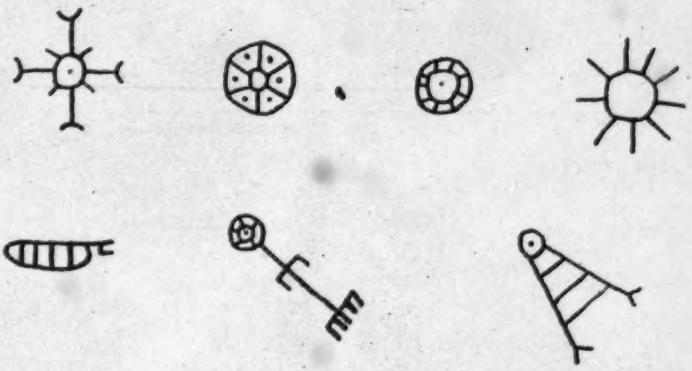

Figure 1. Women's tattoo designs.

Children in Atimelang draw pictures with their fingers or with sticks on the hard, level earth of trails and dance places. These drawings resemble those made on paper at my request. They have no relation to adult art. Grown men incise curvilinear designs on spoons, lime boxes, house beams, and lineage-house ladders, or they carve spirit figures in the round. The only forms of artistic expression open to women are the very simple geometric decorations applied to baskets, a limited amount of beadwork, and tattooing (Figure 1).

2: DuBois E-5 (1938-1939) 1941 OF5 Alor OF5

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BROILING ENTRAILS, A SMALL BOY'S REWARD FOR ASSISTANCE IN BUTCHERING.
THE MEAT FOR THE FEAST IS BEING BOILED IN THE POT

142
415
857
291

A LITTLE GIRL LEARNS HER ADULT TASK AS WATER CARRIER

[Facing p. 277]